DOCUMENT RESUME

ED 065 883 CS 200 057

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TITLE	Creative Writing: Free Style--English, Creative Writing.
INSTITUTION	Dade County Public Schools, Miami, Fla.
PUB DATE	71
NOTE	22p.
EDRS PRICE	MF-$0.65 HC-$3.29
DESCRIPTORS	Course Content; *Creative Writing; *English Curriculum; *Literary Genres; Resource Materials; Student Developed Materials; *Teaching Guides; Teaching Techniques; *Writing Skills
IDENTIFIERS	*Quinmester Program

ABSTRACT

This guide to a quinmester workshop course in creative writing emphasizes both content and style. Short stories, poems, plays, and informal prose are the literary genres involved. Performance objectives, rationale, learning activities, field trips and resource personnel, and lists of student and teacher resources are provided. (DB)

ED 065883

AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

DADE COUNTY PUBLIC SCHOOLS

Language Arts: CREATIVE WRITING: FREE STYLE 5111.35
5112.48
5113.103
5114.175
5115.190
5116.197
5167.01

DIVISION OF INSTRUCTION • 1971

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CREATIVE WRITING: FREE STYLE

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English, Creative Writing

Written by Marlene Knowles
for the
DIVISION OF INSTRUCTION
Dade County Public Schools
1971

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COURSE TITLE: CREATIVE WRITING: FREE STYLE

COURSE DESCRIPTION: A course for the student who wishes to share his experiences through the writing of short stories, poems, plays, and informal prose. The class is a workshop in all respects; students' written work will be read and heard, printed and read, rewritten and discussed by the whole class. Both content and style are emphasized.

I. Performance objectives

A. The student will record with words or phrases sensory responses to music, literature, art, and other visual or tactile stimuli.

B. The student will record personal experiences, feelings, observations, and sensations apart from classwork in a private journal for free topic writing assignments.

C. The student will participate in group sessions discussing pre-writing, creativity, motivational writing, and effective writing styles and methods to achieve an individually effective style of writing background to apply to his writings.

D. The student will build maturity and variation in his writing by practicing sentence embeddings, deletions, and combinings, more enriching word modifications, vivid vocabulary choices, and cumulative sentence constructions.

E. The student will collect effectively written passages to provide model styles for practice in imitative writing and for building a library of writing styles to study and enjoy outside of class.

F. The student will compose creative pieces in his own style from his written responses to various stimuli provided through classroom and individual assignments.

G. The student will compose poetical forms of creative writing.

H. The student will write in a dramatic mode to learn to compose dialogue.

I. The student will write compositions demonstrating different points of view.

J. The student will share his work with other students in group sessions that will include reading, criticizing, and rewriting each other's writings.

K. The student will present oral or visual compositions through the techniques of short interpretative recitals, collages, slide and/or musical poetry or drama presentations, or student films.

L. The student will present an exhibition of his work through an oral, written, or visual presentation or a combined program for public enjoyment.

II. Rationale

This creative composition course consists of a student-centered laboratory curriculum that provides the imaginative stimuli for writing, the climate in which students can freely expand their awareness and their capabilities, the environment for free exchange of ideas and immediate feedback for written work, and the facilities for publication of student compositions. Based on the belief that the student has untapped potential, that the student has a rich background of experiences, that the student has the ability to work as a group member in discussing and evaluating writing, and that the teacher's role should be that of a catalyst, a clarifier, a resource person who is readily available and encouraging but never dogmatic, this course stresses student-student, student-teacher involvement in close relationships of mutual respect, cooperation, and appreciation for the individual and his worth as a person and a writer.

A basic assumption is that writing is thinking; therefore, this course emphasizes thought-provoking experiences to expand the awareness and thinking capacities of the student. Expanding this awareness through the senses, through the arts, through recall of past experiences from present stimuli will be provided so that the student becomes cognizant of the value of his "speaking voice" and records thoughts, feelings, memories, then categorizes, combines, and recombines his ideas to form new personal propositions in his writings. Working from stimuli which give the student something to write about, a necessity, the student can create but in a disciplined manner. With group discussion preceding actual writing, the student can gain insights from other students and widen his perspective. The use of the tape recorder to listen to discussions can aid the student in recalling ideas stated. The free style assignments can then allow for individual differences yet encourage an understanding of the power of collective thinking and the power of the audience or reader.

Sharing ideas, work, rewriting, and final enjoyment must be an essential facet of a student-centered writing laboratory. Collective thinking in groups will promote openness, greater range of ideas, better tolerance and understanding of the reader's role, and prove a testing ground for writing. The immediate feedback from other students can better aid student writing than any "red-penciling" a teacher might do but never should. The teacher can be a member of the group and clarify issues by suggesting resource texts or volunteering help to solve a difficult problem, but the students will work in team efforts to improve each other's writings, a much healthier style of learning. since this course does not recommend teaching by a textbook, the teacher has been released to create his students' laboratory as an unlimited open learning environment where both teacher and student can become creative artists together.

To promote self-esteem and build confidence, essential factors for writers, the laboratory must provide an outlet for student writing. Exhibits, publication of writings in a literary magazine or newspaper issue, contests, and evenings of readings, films, slide presentations, etc. are highly recommended. These culminating activities will provide a well rounded foundation for the student to encourage his continuing to write. Continuing to write is the ultimate goal of this program, for this course has been designed as a beginning, not an end to student writing.

III. Learning activities

A. The student will record with words or phrases sensory responses to music, literature, art, and other visual or tactile stimuli.

1. Have the student listen to a variety of musical strains such as a lullaby, a rock piece, a love song, a march, an opera aria, an adventure theme and record his impressions of the music.

2. Have the student listen to a longer piece of music such as an overture, a concerto, etc. and build a short story evolving from his interpretation.

3. Moving the student to various areas of the school, have him listen to the different sounds and record the sounds and a reaction to each.

4. Following a Charlie Chaplin or Laurel and Hardy short film or an enacted pantomime, have the student

jot down the movements that emphasized the theme of the skit.

5. Have the student select an environment outside school and spend thirty minutes collecting data to build a setting paragraph for a short story.

6. Have the student observe an object such as a bell, a ball, a bottle, a pencil, a rose, an aspirin, or a lemon and describe it in terms of color, shape, size, texture, motion or stillness, lightness or heaviness, hardness or softness.

7. Have the student visit a specific place such as an airport, a shopping area, a park, the beach, a traffic intersection, or a soda fountain at two different times and contrast his impressions. Times might be day and night, weekday and weekend, quiet and busy time.

8. Over a short pre-determined period of time, have the student observe gestures, record the type gesture and the meaning behind the gesture, and share in class discussion to note general and specific gestures of people.

9. Have the student close his eyes and dictate his perceived physical description to another student. Have him include size, shape, dress, hair style.

10. Have the student observe a painter, a musician, or a sculptor at work and record what he is creating and the process as well as the artist's emotional state while at work.

11. Have the student observe a painting, experience it, and write a description of the work as he perceives it.

12. Have the student write single word or short phrase captions for cartoons.

13. Have the student taste foods such as chocolate ice cream, sour pickles, potato chips, lemons, peppermint, whipped cream, and salt, then record his sensations.

14. Have the student identify the alienation factor in literary pieces such as "Richard Cory," Catcher in the Rye, "Mr. Flood's Party," The Heart Is a Lonely Hunter, A Separate Peace, choosing one as a subject

for a written composition.

15. Have the student read several comedies such as Midsummer Night's Dream, Servant of Two Masters, Zone of Quiet, or comedy pieces such as a Bill Cosby or Bob Newhart monologue and list the comic devices used by the author to build a reference file for comic writing.

16. Have the student identify qualities of tragedy gleaned from reading literary selections such as "A Summer Tragedy," Oedipus, Julius Caesar, Catcher In the Rye, Death of a Salesman, and list the weaknesses of characters that brought about the tragedies.

17. Have the student read love theme selections such as Romeo and Juliet, "When I Was One and Twenty," "The Glove and the Lions," choose one and list the factors developing the particular type love.

18. Have the student view a short subject film such as Omega, Glass, Ski the Outer Limits, Wheels, Wheels Wheels and record his impressions as a basis for a related composition.

B. The student will record personal experiences, feelings, observations, and sensations apart from classwork in a private journal for free topic writing assignments.

1. Have the student record at home thoughts and feelings each day for ten minutes.

2. Have the student list one or two new or descriptive words each day in his journal.

3. Have the student develop his awareness of people by recording special facial features and body types that he encounters throughout a day.

4. Have the student list memorable experiences as he recalls them to utilize in memoir writing.

5. Have the student recapture childhood by listing favorite childhood games, toys, and incidents.

C. The student will participate in group sessions discussing pre-writing, creativity, motivational writing, and effective writing styles and methods to achieve an individually effective style of writing background to apply to his writing.

1. Have the student determine what constitutes pre-writing by sharing his recorded data from his awareness assignments.

2. Have the student list the factors which motivate him for different situations such as not completing an assignment, deciding to watch a particular television program, selecting to wear a clothing item, and share them in group discussions.

3. Have the student evaluate his collection of effective writing samples to identify the qualities of good writing and incorporate these with other students' lists.

4. Have the student help analyze a particularly appealing author's techniques within a group and present findings to the class.

5. Have the student with his group authors write an outline for a story with foreshadowing to use for group discussion on techniques for mysteries and suspenseful adventures.

D. The student will build maturity and variation in his writing by practicing sentence embeddings, deletions, and combinings, more enriching word modifications, vivid vocabulary choices, and cumulative sentence constructions.

1. Have the student substitute more vivid vocabulary choices for more commonly used ones into sentences such as:

   The sweet girl went into the dark basement.

   A fast train did not keep outlaws from robbing it.

2. Have the student describe himself using only adjectives.

3. Have the student describe an animal in a single, cumulative sentence.

4. Have the student practice writing sentences by composing beginning and closing sentences for a love story, a mystery, an adventure story, and a comedy.

5. Have the student compose 10, 15, 20 word telegrams to increase sharpening in sentence writing.

6. Have the student compose an advertisement, a jingle, a punch line commentary and sentences with a play on words.

7. Have the student join in a sentence expansion game by adding in round robin fashion to a simple thought by embedding, modifying, etc.

8. Have the student select a tradition such as Thanksgiving, marriage, school, modify it, and expand it within a single sentence concept.

E. The student will collect effectively written passages to provide model styles for practice in imitative writing and for building a library of writing styles to study and enjoy outside of class.

1. Have the student collect descriptive passages, advertisements, editorials, magazine covers, cartoons, clever phrases, poems, excerpts from longer poems for sharing, for bulletin boards, and for his own library.

2. Have the student pattern short writings after models for practice.

3. Have the student select new titles for short selections.

4. Have the student compose a bulletin board from his collection as an assignment.

F. The student will compose creative pieces in his own style from his written responses to various stimuli provided through classroom and individual assignments and collections.

1. Have the student experience a particular environment for thirty minutes through his senses of sight, sound, touch, and smell, then write a generalization citing details to prove the generalization.

2. Giving the student a short literary selection, have him write an alternate incident that would allow the same conclusion. Stories such as "Sorry, Wrong Number," "The Trysting Place," or "The Most Dangerous Game" are suitable.

3. Giving the student an abstract or psychedelic design, have him write an emotional reaction as perceived by a scientist, an artist, a child, a madman, and a society matron.

4. Have the student read a short selection such as "After You, Dear Alphonse" or "The Necklace" and write a different conclusion in a similar style and keeping the characters, motives and traits consistent.

5. Have the student observe an object such as a tree, a building, an ocean, etc. and describe it, approaching it and moving away from it in a logical and ordered fashion.

6. Have the student create an exciting story from simple sentence skeletal plots. Some plots include:

   He walked. He stopped. He saw it. He ran.

   She came in. She sat down. She looked up. She cried.

7. Have the student use himself as the center of the universe and describe places and things near and far from him.

8. Giving to the student individual topic suggestions such as love, anger, frustration, have him write a paragraph illustrating this abstract concept.

9. Have the student select a well known fairy tale and write a modern version geared to his own age.

10. Have the student select a famous historical event and write a fantasy account of it, putting himself into the story as a participant.

11. Have the student invent an object, name it, describe it, and write a sales commentary for it.

12. Giving the student Snoopy's famous beginning novel sentence, "It was a dark and gloomy night," have the student write a short composition.

13. Have the student write a true adventure incident.

14. Have the student select two unlike objects and write a comparison.

15. Have the student assume the character of an inanimate object such as a painting, a number, a flower, or an old hat and perceive the world as from the object.

16. Have the student write as someone who has won or lost a race, won or lost a best friend, won or lost money, etc.

17. Have the student place a historical figure into a modern setting and have him perceive a similar situation such as Theodore Roosevelt in Viet Nam, William Shakespeare filming a movie, etc.

18. Have the student become a color, living as a color in a dress, as a leaf or blade of grass, as a sunrise or sunset, or as a child's toy or a cooking pot.

19. Have the student write a short piece about a dislike, describing it, describing why it is disliked, or how it can be improved.

20. Have the student write a description of an event for different audiences such as children, society people, ministers, protestors, fellow students.

21. Have the student compare himself to a teen age character in a literature selection such as Huckleberry Finn, "After You, Dear Alphonse," Swiftwater, etc.

22. Have the student write an autobiographical sketch about his pet aversion, favorite toy, secret superstition, meanest desire, worst habit.

23. Giving the student choices of love-hate, peace-war, lightness-darkness, happiness-sadness, pen-pencil, world-ball, bracelet-necklace, bottle-glass, rose-daisy, have him write a contrast.

24. Supplying the student with familiar quotes such as:

    All that glitters is not gold

    A stitch in time saves nine

To thine own self be true

The course of true love never did run smooth

Every dog shall have his day,

have him write a response.

25. Have the student write a response to a think-touch sensation such as tickling by a feather, feet on a bear rug, fine sand on a beach, a strand of hair, soft cat fur, a piece of satin, terrycloth, etc.

G. The student will compose poetical forms of creative writing.

1. Have the student search poems for rhythm and model short pieces or substitute words.

2. Have the student identify the haiku, sonnet, limerick and write simple poems following their patterns.

3. Have the student compose lyrics for a song or new lyrics for an existing one.

4. Have the student complete Haiku first lines such as:

The battered shore house

A misty window

The groundhog peers

A swaying tree bends

5. Have the student work as a group member in writing and presenting choral poetry.

6. Have the student experiment with alliteration, simile, metaphor, personification in poetry.

H. The student will write in a dramatic mode to learn to compose dialogue.

1. Have the student write a single incide using dialogue not exceeding two characters.

2. Have the student write a brief dialogue for a cartoon.

3. Giving the student a choice of writing a personal human interest story, a fictional one, or one from an interview, have him dramatize it using no more than three characters.

4. Have the student build a character trait such as jealousy, timidness, bossiness, laziness through a dialogue in a simple situation such as planning a party, washing a car, asking for a date, participating in a group.

5. Placing the student in a group, have him jointly write a play or radio script from a story.

6. Have the student listen to or read a fairy tale such as "The Billy Goat Gruff," write it as a playlet, and enact it for the class.

7. Have the student create the dialogue for a person receiving a gift, getting caught rummaging in a secret compartment, arriving late for an appointment, getting caught wearing sister or brother's clothes, etc.

8. Have the student study dramatic dialogues in "My Last Duchess," "Haircut," or "Zone of Quiet," etc.

I. The student will write compositions demonstrating different points of view.

1. Giving the student a choice of one, have him write as a witness to a traffic accident, a crime, a fire, a quarrel, a football game and include its beginning, what happened, who it involved, the consequences, and the witness' reaction.

2. Have the student write from within and from outside a foxhole, a cooking pot, an automobile, an ice cream parlor, a goldfish bowl, a group gossipping, a room filled with laughter.

3. Have the student become an injured athlete, a fouled-out basketball player during a championship game, a losing candidate, a dancer who can't lead, a lost person seeking direction, or a well dressed person spilling catsup, and write a commentary.

4. Have the student interview an adult, asking him the universal questions of identity, purpose, desires and have him write from the interviewed person's point of view.

5. Have the student select a famous person such as Cleopatra, Julius Caesar, Napoleon, Captain Kidd, Babe Ruth, Mata Hari and write a soliloquoy.

6. Have the student write a "stream of consciousness" from sensory notes previously taken.

7. Have the student work in a group to perform Chamber Theatre as a narrator talking from the character's point of view.

8. Providing the student with an interior monologue such as "The Love Song of J. Alfred Prufrock," have him write an interior monologue asking why a traffic ticket was presented, reacting to winning a prize, questioning a punishment, etc.

9. Supplying the student with a news article, have him write an account of the incident from two points of view.

J. The student will share his work with other students in group sessions that will include reading, criticizing, and rewriting each other's writings.

Since all activities will include this objective, no specific learning activities will be listed here. All activities will be shared in this manner.

K. The student will present oral or visual compositions through the techniques of short interpretative recitals, collages, slide and/or musical poetry or drama presentations, or student films.

1. Have the student write a science fiction introduction and build through creative dramatics in a group situation.

2. Have the student create a collage on science fiction, love, war, adventure, sports, etc.

3. Have the student select an object for class sharing. The student will tell what it is, describe it, explain its value, and compare or contrast it to another object.

4. Have the student prepare and present an oral demonstration on making jewelry, coloring a picture, baking brownies, punting a football, creating a paper airplane, etc.

5. Have the student prepare an oral and/or pictorial presentation of poetry.

6. Have the student present with group members a dramatization of a poem.

7. Have the student create a film idea, write the script, film it, and put a sound track on tape if desired.

L. The student will present an exhibition of his work through an oral, written, or visual presentation or a combined program for public enjoyment.

Since this is the culmination of all other learning activities, no separate activities need be listed.

IV. Field trips and resource personnel

Field trips and the use of resource personnel are enrichments that can add dimension and interest to a creative writing course if they are purposeful, carefully selected, and the program well planned to correlate with the classroom writing laboratory. The field trips suggested are for atmosphere, for stimuli for writing assignments, or for exploration into the field of writing in the community. Resource personnel should emanate from the colleges and universities, the writing fields, and visitors who might become available for lectures such as authors, filmwriters, etc. Resource personnel, therefore, cannot be listed but can be individually selected by the instructor.

A. Field trip suggestions

1. Atmosphere

a. Miami Beach ocean area at sunrise

b. Crandon Park Zoo, animal character study

c. Miami International Airport, travel, character study

d. Shopping center, character study

e. Large hotel, setting, character study

f. Cape Florida, historical background

g. Watson Park, Japanese Gardens, setting, mood study

h. Art Studio, Gallery, setting, specific works for study

i. Concert, setting, music study

j. Play, setting, drama study

k. Ancient Spanish Monastery, historical background

l. Everglades National Park, scenery, animal study

2. Writing field

a. Miami Herald, general tour, reporting personnel

b. Movie studio, filming techniques, filmwriters

c. Television studio, newsreporting, general tour

d. College Writing Laboratory, student writers, writing climate

V. Student resources

All textbooks listed for this course are resource materials and are not to be used other than as references or to provide suggestions for individual assignments. Consequently, textbooks are grouped one time as general references for both the teacher and the student.

A. State-adopted textbooks

1. Blickhahn, Katherine, Nelson, Richard L., consulting editor. Writing: Unit-Lessons in Composition Series. Grades 9-12. Boston: Ginn and Company, 1964-67.

2. Conlin, David, Herman, George R., and Martin, Jerome. Our Language Today 7. Atlanta: American Book Company, 1966, 3-20.

3. Conlin, David, Herman, George R., and Martin, Jerome. Our Language Today 8. Atlanta: American Book Company, 1966, 3-54, 111-134.

4. Conlin, David A. and Herman, George R. Modern Grammar and Composition 1. Atlanta: American Book Company, 1967, 247-336.

5. Corbin, Richard K., Blough, Marquerite, and Beek, Howard Vander. Guide to Modern English 9. Atlanta: Scott, Foresman and Company, 1965, 128-151.

6. Dunning, Stephen, Lueders, Edward, and Smith, Hugh. Reflections on a Gift of Watermelon Pickle. Glenview, Illinois: Scott, Foresman and Company, 1966.

7. Hook, J. N. Writing Creatively. Boston: D. C. Heath and Company, 1967.

8. Roberts, Paul. The Roberts English Series - Complete Course. Atlanta: Harcourt, Brace & World, Inc., 1967, 472-479.

9. Roberts, Paul. The Roberts English Series, Book 8. Atlanta: Harcourt, Brace & World, Inc., 1967, 48-49, 175.

10. Warriner, John E. Composition: Models and Exercises, 7-12. Atlanta: Harcourt, Brace & World, Inc., 1965.

11. West, William W., general editor. English Language & Composition Series for Secondary Schools. Boston: Ginn and Company, 1968.

B. Reference materials

1. American Education Publications, Columbus, Ohio:

a. "Twenty Steps to Better Composition."

b. "Stories You Can Finish."

c. "You Can Write."

d. "Now Poetry."

e. "Imagination."

2. Guth, Hans P. and Schuster, Edgar H. American English Today. Atlanta: Webster Division, McGraw-Hill Book Company, 1970.

3. Kitzhaber, Albert R., general editor. Language/ Rhetoric Series. New York: Holt, Rinehart and Winston, Inc., 1968.

4. Macrorie, Ken. Telling Writing. New York: Hayden Book Company, 1970.

5. Macrorie, Ken. Uptaught. New York: Hayden Book Company, 1970.

6. Macrorie, Ken. Writing to Be Read. New York: Hayden Book Company, 1968.

7. O'Dea, Paul, Bergman, Floyd [illegible], and Lumsden, Robert J. Developing Ideas. Chicago: Science Research Associates, Inc., 1966.

8. Otto, Don. "Composition Guide." Exploring Life through Literature. Glenview, Illinois: Scott, Foresman and Company, 1968, 706-711.

9. Otto, Don. "Composition Guide." Outlooks through Literature. Glenview, Illinois: Scott,Foresman and Company, 1968, 705-721.

10. Pooley, Robert C. "Composition Guide." Counterpoint in Literature. Glenview, Illinois: Scott, Foresman and Company, 1967, 569-585.

11. Pooley, Robert C., Anderson, George K., Farmer, Paul, and Thornton, Helen. England in Literature. Glenview, Illinois: Scott,Foresman and Company, 1968.

12. Pooley, Robert C. "The Poet's Craft." Exploring Life through Literature. Glenview, Illinois: Scott, Foresman and Company, 1968.

13. Pooley, Robert C. "Handbook of Literary Terms." Counterpoint in Literature. Glenview, Illinois: Scott, Foresman and Company, 1967, 535-568.

14. Pooley, Robert C., Daniel, Edythe, Farrell, Edmund J., Grommon, Alfred, and Niles, Olive S. Projection in Literature. Glenview, Illinois: Scott, Foresman and Company, 1967, 538-555.

15. Postman, Neil. Discovering Your Language. New York: Holt, Rinehart & Winston, Inc., 1967. Chapters 4, 5, 6.

16. Postman, Neil. Exploring Your Language. New York: Holt, Rinehart & Winston, Inc., 1967.

17. Morgan, Fred. Here and Now. Atlanta: Harcourt, Brace & World, Inc., 1968.

18. Murray, Donald M. A Writer Teaches Writing. Boston: Houghton, Mifflin and Company, 1968.

19. Sohn, David A. Stop, Look and Write Series. New York: Bantam Books, 1964-68.

C Filmstrip series

1. Aids For Teaching Visual Communication. New York: Eastman Kodak Company.

2. Fresh Perspectives in Composition. Jamaica, New York: Eye Gate House, 14601 Archer Avenue.

3. Sohn, David A. Come to Your Senses: A Program in Writing/Awareness. New York: Scholastic Book Services, 1970.

VI. Teacher resources

A. Professional articles and books

1. Christensen, Francis. "A Generative Rhetoric of the Sentence." College Composition and Communication 14, No. 3, (October, 1963.)

2. Draper, A. G. "Teach the Process of Writing." English Journal 58: 245-8.

3. Gates, J. "Am I in Art or English?" English Journal 59: 988-9.

4. Harris, Josephine. "What Writers Advise on the Teaching of Creative Writing." English Journal 60: 345-352.

5. Hipple, Theodore. "Eliminating the Negative in English Teaching." English Journal 60: 373-376.

6. Kaufman, Wallace. "The Inhibited Teacher." English Journal 60. 382-388.

7. Moffett, James. A Student Centered Language Arts Curriculum, Grades K-13: Handbook for Teachers. Atlanta: Houghton Mifflin Company, 1968.

8. Moffett, James. Teaching the Universe of Discourse. Atlanta: Houghton Mifflin Company, 1968.

9. National Council of Teachers of English. Ideas for Teaching English: Grades 7, 8, 9. Champaign, Illinois: National Council of Teachers of English, 1966.

B. Films

Division of Instruction, Department of Educational Media, Dade County Public Schools.

1.	American Time Capsule, An, color	1-01742
2.	Ant Colony through the Year, An, b/w	1-05769
3.	Desert, The, color	1-13872
4.	Glass, color	1-05812
5.	Junkyard, color	1-05864
6.	Occurrence at Owl Creek Bridge, An., b/w	1-31807
7.	Reflections on Time, color	1-31897
8.	Sea and Me, The, color	1-00265
9.	Ski the Outer Limits, color	1-30929
10.	What Is Poetry?	1-05616
11.	Wheels, Wheels, Wheels, color	1-94859
12.	Why Man Creates	1-30758

C. Rental films

1. Boiled Egg, The. Contemporary Films, 330 West 42nd Street, New York, 5 minutes, color.

2. Breath, CCM Films, Inc., 866 Third Avenue, New York, 5 minutes, color.

3. Egg, The, McGraw-Hill Films, Eastern Off., Princeton Road, Hightstown, New Jersey 08520, 10 minutes, color.

4. Genesis, CCM Films, Inc., 6 minutes, color.

5. Lapis, Creative Film Society, 14558 Valerio Street, Van Nuys, California, 11 minutes, color.

6. Merry-Go-Round Horse, Learning Corp. of America, Preview Lib., 1000 Nicholas Blvd., Elkbone Village, Ill. 60007, 17 minutes, color.

7. Omega, Pyramid Films, Box 1048, Santa Monica, California.

8. Stretching Out, Creative Film Society, 14558 Valerio Street, Van Nuys, California, 3 minutes, color.

9. Up Is Down, Pyramid Films, 6 minutes, color.

10. Wargames, CCM Films, 19 minutes, b/w.